

John Dunn's VIOLIN TUTOR



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THE CELEBRATED
BALLET SUITE---PERCY ELLIOTT.
ARRANGED FOR VIOLIN AND PIANO.

No.1. LIZETTE.

Tempo alla Mazurka.

f pesante *poco rit.*

f pesante *poco rit.*

a tempo *poco dim.* *piu f*

f pesante *poco dim.* *piu f*

a tempo *poco dim.* *piu f*

No. 2. NINETTE.

Tempo di Valse.

ten. *ten.*

ten. *ten.*

a tempo *dim e rall.*

a tempo *dim e rall.*

a tempo *dim e rall.*

No. 3. ZAZA.

Con grazia.

mp *poco*

mp *poco*

rall. *a tempo*

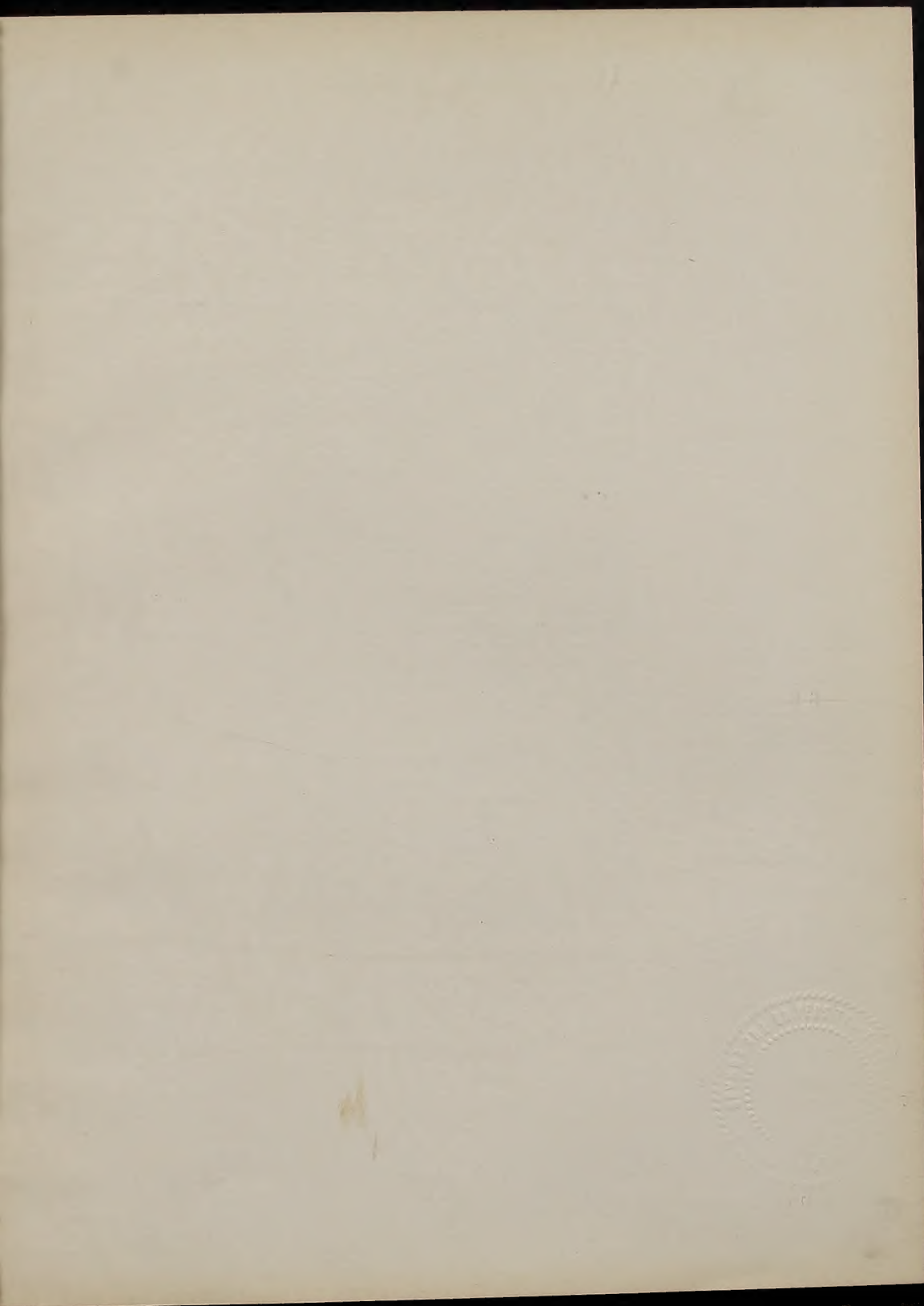
rall. *a tempo*

rall. *a tempo*

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IN PREPARATION

A set of special studies by John Dunn
to link up the Tutor with Kreutzer's
famous studies.





John Dunn

PREFACE

The aim of the Author in writing this Tutor has been to supply the Violin Student and the Teaching Profession with an UP-TO-DATE and useful Method, which by simple and effective means is calculated to save both Pupil and Teacher many wearisome hours of labour, and to ensure correct and finished playing.

Upwards of twenty-five years' experience in teaching all grades of Pupils, including the musically dull, those of average talent as well as the most gifted, has afforded the writer ample opportunity of noting the faults to which every Pupil has a natural tendency.

Faults contracted during the early stages are usually liable to cling, and not only are they serious obstacles to the pupil's progress, but their eradication frequently defies the most persistent efforts on the part of the Teacher.

Most beginners, and some advanced pupils are hampered by one or more of the following faults—

Incorrect method of holding the Violin, combined with an awkward left hand position.

Incorrect method of holding the Bow.

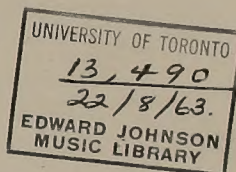
Slovenly style of bowing.

Carelessness in intonation.

A semi- or total disregard of accidentals.

Clumsy gliding.

Ignorance of the rules relating to time and rhythm.



To remedy these faults, this Tutor, after giving a general survey of the Finger-board, and more fully discussing the Rudiments of Music indispensable to the Violinist, makes a special feature of—

Detailed explanations concerning the correct method of holding the Violin and the Bow.

Exercises for fixing the correct position of the Left Hand on the neck of the Violin.

A certain method of scientifically ensuring straight and graceful bowing.

A simplified method of learning intonation by readily detecting Semitones from Tones, etc., etc.

The Author has drawn upon his long experience as Solo-Violinist and Teacher, and has included such exercises and explanations in the Tutor calculated to lead the Student by the easiest and most thorough method to a sound and correct understanding of the art of Violin-Playing in its highest form.

JOHN DUNN.

MCMXXV.

FOREWORD TO THE STUDENT

A General Survey of the Finger-board, Helpful Hints on Intonation, etc., etc.

THE VIOLIN—if good in tone and well-played—is the most beautiful of all instruments. It is also the most difficult of instruments to learn, and its mastery requires a great amount of patience and perseverance, no less during the elementary than in the most advanced stages.

Like other stringed instruments played with the bow, the violin has but four ready-made notes, namely, the “open” strings. These are tuned a fifth apart, the highest (thinnest string) being the E, or first string; next the A, or 2nd string; then the D, or 3rd string; and lowest of all the G, or 4th string (the lowest note on the violin). All the other notes extending over a compass of four octaves and three notes (between low G and topmost C) are “stopped” by pressing down the tips of the fingers of the left hand at the correct places along the strings where the notes are to be found.

In stopping the notes the string must be pressed down firmly to the finger-board,* and not only have the distances between the notes to be calculated mentally—a clear view of the finger-spacing being impossible—but this difficulty is intensified by the peculiar fact, that at each step higher along the string towards the bridge the stopping or spacing becomes gradually closer.

The higher notes are reached by moving the hand along the neck or beyond.

Before studying the higher positions or shifts—i.e., points along the neck and beyond to which the hand is moved, it is necessary to gain a satisfactory knowledge of, and proficiency in what is termed the 1st position. For this the hand is placed at the thinnest end of the neck in such manner as will be explained later. It will be well to bear in mind that the spacing of the finger-tips in the first position is about an inch† between two notes a tone apart and, about half-an-inch (that is almost close together), between two notes a semitone apart. For the *second position* the hand (including the thumb) must be moved one note (a tone) higher than where it rested in the 1st position so that the thumb comes in line with the first finger on B \sharp on the G string.

Similarly when the whole hand is moved another note (a tone) higher for the 3rd position, the thumb should be in line with the first finger on C \sharp on the G string. When the hand is moved to the 4th position the thumb will be in line with the first finger on D \sharp on the G string. At this point the body of the violin will interfere with the moving up of the hand. It will therefore be necessary at the 5th position to allow the thumb to dip down the side of the neck so that its tip is on a level with the finger-board. This will enable the fingers to reach across the four strings. The thumb in this position will be about in line with the first finger on E \flat on the G string. The 6th position is one note higher than the fifth and the thumb's tip must be allowed to dip half way towards the hollow at the thick end of the neck, while for the 7th position, which is one note above the 6th, the thumb's tip will be pressed quite in the hollow aforesaid.

Every violinist who wishes to make progress should learn positions 1 to 4, and having become thoroughly at home in these, it should be an easy matter to learn the 5th, 6th and 7th positions. The 5th has the same notes and fingering on its three lower strings as has the 1st position on its three higher strings and in the same way the 6th resembles the 2nd position, and the 7th the 3rd position. There is therefore nothing further to learn in each of these higher positions except the fingering of the four notes on the E string.

The finger-spacing in each position above the first will be gradually and proportionately reduced until, on reaching the 7th, there will be not more than half-an-inch between two notes a tone apart and a quarter-of-an-inch between two notes a semitone apart. The positions above the 7th are used more frequently on the two upper strings, particularly on the E string, than in their entirety across all the four strings. In the highest (13th and 14th) positions the spacing will be about a quarter-of-an-inch for a tone, and in stopping two notes a semitone apart, the withdrawal of one finger would be necessary to allow the adjacent note to be stopped in tune. In these extremely high positions, however, semitones are usually stopped with one and the same finger.

The acquirement of the ability to stop notes satisfactorily in tune is one of the most difficult tasks in Violin playing, especially during the elementary stages. Even those who possess a musical ear and an intuitive faculty for appreciating the finer shades of intonation, will need to exercise the most painstaking care in order to stop every note perfectly in tune. How much more so then, will this be the case with those who are less endowed?

The distance, or difference in pitch, between two notes or sounds is called an *interval*. A knowledge of the various kinds of intervals is a great help to the Violinist towards playing in tune, besides being further useful in calculating the fingering in the less familiar high positions. Another valuable help towards intonation is to acquire a clear understanding of the regular formation of the major and minor scales. Once the student has grasped the regular way in which they are formed, he will, in practising scales, have one of the best means of cultivating the ear, exercising the fingers, and preparing the eye in readily recognizing semitones from tones.

Having dwelt at some length on the important subject of intonation, etc., so as to prepare the student's mind for, and facilitate the task which lies before him, it only remains to add a word of warning on one or two other matters in which beginners are apt to be somewhat careless. These are:—inattention to fingering and bowing marks, sharps, flats, etc., and keeping time. Keeping time would be less troublesome if the student would form the habit from the very beginning of counting the different lengths of notes given in the early exercises, consisting of minims, or crotchets, and before these are later found mixed with more complicated groups of notes.

* Excepting harmonics which are produced by touching the strings lightly.

† This is for a full sized violin. The distance would be, of course, proportionately less for a half or three-quarter sized violin.

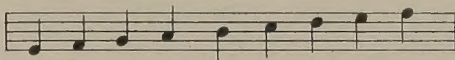
RUDIMENTS OF MUSIC

3

Musical sounds are represented by signs called *notes*.

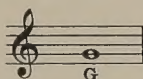
The *Notes* are named after the first seven letters in the alphabet, A, B, C, D, E, F, G.

The *Staff* or *Staff* is a series of five parallel lines, on and between which the notes are placed to show their pitch, that is their height or depth.

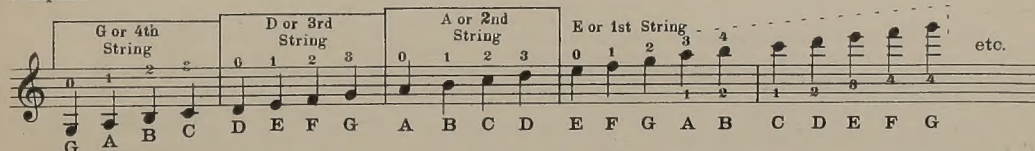


A *Clef* (French for key) is a sign placed at the beginning of every staff in order to fix a note from which all the other notes are calculated.

The G or Treble Clef is always used in Violin music. It curls round the second line of the staff fixing that line as the G line.



Leger Lines are short additional lines used above and below the staff for the purpose of extending its compass.



Observe that G is the lowest note on the Violin; that the first seven letters of the alphabet are repeated over and over again for the names of the notes above the first seven; that the figures above the notes shew how the notes are fingered in the entire compass of the lowest or 1st position; and that in order to reach the higher notes the hand would have to move into higher positions as fingered below.


THE RELATIVE LENGTH OF NOTES

The length or duration of a note is shown by its shape. Those commonly in use are:—

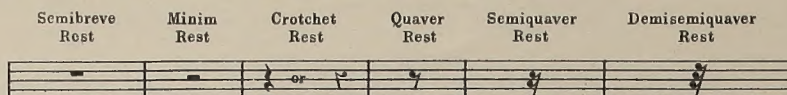
	Semibreve	or whole note
or	Minim	or $\frac{1}{2}$ (of a semibreve) note
or	Crotchet	or $\frac{1}{4}$ " note
or	Quaver	or $\frac{1}{8}$ " note
or	Semi-quaver	or $\frac{1}{16}$ " note
	Demisemiquaver	or $\frac{1}{32}$ " note

It will be seen that a semibreve is as long as two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers. The following table will make this quite clear:—

	1 semibreve or whole note
	2 in a semibreve
	4 " "
	8 " "
	16 " "
	32 " "

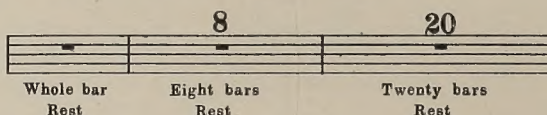
Occasionally, in slow music, the semidemisemiquaver  is used. Its duration is half that of a demisemiquaver. Observe the grouping of quavers, semiquavers or demisemiquavers in the previous table. This is the usual method of writing these shorter notes (than a crotchet) when there are two or more in succession.

Silence is indicated by rests corresponding with each kind of note:—

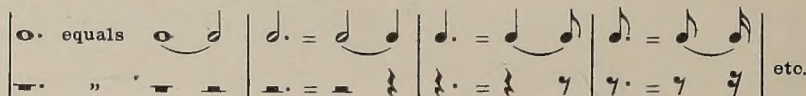


Observe that the semibreve rest is immediately *under* the line, and the minim rest is *on* the line; also that the difference between the crotchet and the quaver rest is that the former turns to right and the other to the left.

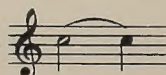
A semibreve rest is used *in any kind of time* for a whole bar's rest. For several bars rest a figure indicating the number of bars rest is placed above a semibreve rest.



A dot after a note or rest makes it half as long again.

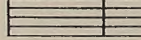



A tie (slur) connecting two notes of the same name (pitch) means that the second note is to be played without change of bow thus adding its time value to the first note.



is the same as a dotted minim.

TIME

BAR LINES  divide the music into equal measures called bars. Double bar-lines  are used to show the completion of a piece or section of same. Every bar may be divided into two or three or four equal parts called beats.

If a bar contains two beats it is termed Duple, if three, Triple, and if four, Quadruple time. An important element in the performance of music is Accent or Emphasis. In Duple and Triple time the accent falls on the first or down beat of the bar immediately after the bar-line; in Quadruple time there is, in addition to the accent on the first beat, a lesser accent on the third beat (or half bar).

TIME SIGNATURE— This is placed at the beginning of the music in the form of a fraction; that is, two figures one above the other. The upper figure tells the number of beats in each bar and the lower figure the kind (i.e. length) of note representing each beat.

$\frac{2}{2}$ means Two half notes or minims.

$\frac{2}{4}$ " Two quarter notes or crotchets.

$\frac{2}{8}$ " Two eighth notes or quavers.

There are two kinds of time— *Simple* and *Compound*.

In Simple Time each beat is equal in value to a simple part of a semibreve, as, a minim, crotchet, quaver, etc. Compound Time differs from simple time inasmuch as that each beat is equal in value to a *dotted* minim, dotted crotchet or dotted quaver. The dotted note is divisible into three; but in quick time (especially when the lower figure is 8 or 16) it is counted as one beat.

TABLE COMPARING SIMPLE AND COMPOUND TIME SIGNATURES

5

SIMPLE DUPLÉ TIME		COMPOUND DUPLÉ TIME	
$\frac{2}{2}$ or C (Alla Breve, really Alla Cappella) Two minims in a bar (counted as two crotchets)		$\frac{6}{4}$ Two dotted minims in a bar	
$\frac{2}{4}$ Two crotchets in a bar		$\frac{6}{8}$ Two dotted crotchets in a bar	
$\frac{2}{8}$ Two quavers in a bar		$\frac{6}{16}$ Two dotted quavers in a bar	
SIMPLE TRIPLE TIME		COMPOUND TRIPLE TIME	
$\frac{3}{2}$ Three minims in a bar		$\frac{9}{4}$ Three dotted minims in a bar	
$\frac{3}{4}$ Three crotchets in a bar		$\frac{9}{8}$ Three dotted crotchets in a bar	
$\frac{3}{8}$ Three quavers in a bar		$\frac{9}{16}$ Three dotted quavers in a bar	
SIMPLE QUADRUPLÉ TIME		COMPOUND QUADRUPLÉ TIME	
$\frac{4}{2}$ Four minims in a bar		$\frac{12}{4}$ Four dotted minims in a bar	
$\frac{4}{4}$ or C (Common time) Four crotchets in a bar		$\frac{12}{8}$ Four dotted crotchets in a bar	
$\frac{4}{8}$ Four quavers in a bar		$\frac{12}{16}$ Four dotted quavers in a bar	

SHARPS, FLATS, NATURALS, DOUBLE SHARPS, DOUBLE FLATS

A Sharp (\sharp) placed before a note raises its pitch one semitone.

A semitone is the smallest interval used in music, and in Violin playing, notes a semitone apart require that the finger-tips be placed either close together or moved the distance of a finger-tip along the string.

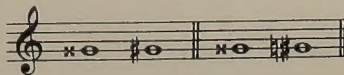
A Flat (\flat) before a note lowers its pitch a semitone.

A Natural (\natural) restores a note already sharpened or flattened to its original pitch.

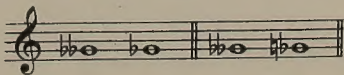
A Double Sharp ($\sharp\sharp$) before a note raises its pitch a whole tone (two semitones).

A Double Flat ($\flat\flat$) before a note lowers its pitch a whole tone.

A Double Sharp is contradicted, or lowered, a semitone by simply writing a single sharp before it, or as is sometimes done, by writing a natural and a sharp thus:



A Double Flat is contradicted, or raised, a semitone by simply writing a single flat before it, or as is sometimes done, by writing a natural and a flat thus:



A Double Sharp or a Double Flat is altered a full tone by means of $\sharp\sharp$.

These signs when used in a piece of music are called *Accidentals*. Their effect continues to the end of the bar unless contradicted by another accidental.

Every note except G sharp* can be written in three different ways without altering its sounds—C \sharp can also be B \sharp or D \flat ; and C \sharp , D \flat or B \times ; and so on. Such change of notation without a change of sound is called *Enharmonic Change*.



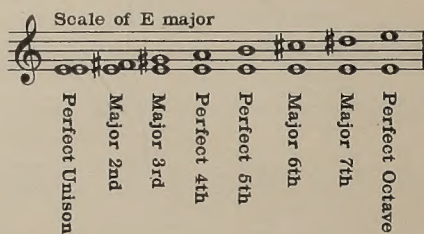
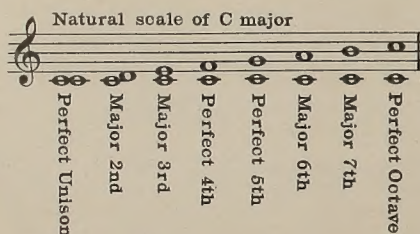
The sharps or flats placed immediately after the Clef in Violin music are called *essentials* because they are essential to the scale or key in which the piece is written. Their due observance is also essential, but mostly overlooked by beginners.

INTERVALS

An interval is the distance between one musical sound and another.

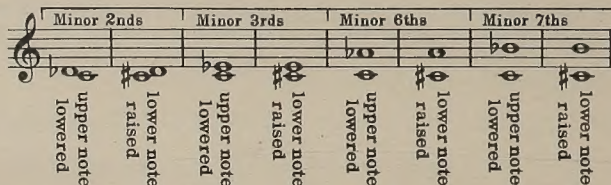
Intervals are reckoned upwards, counting the lower note. For instance from C to D is a second, from C to E a third, C to F a fourth; and so on.

The intervals formed by the diatonic scale, taking its tonic (1st note) as the lower note, are:—



Intervals are named according to the number of semitones they contain.

A minor interval contains one semitone less than a major interval. Compare the above major intervals with the following:

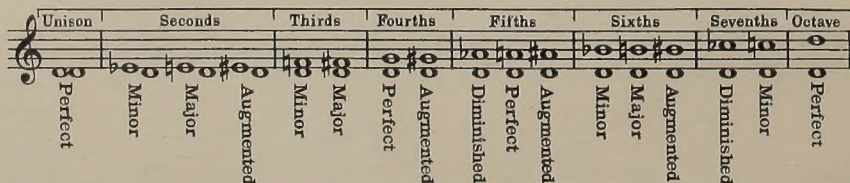


A diminished interval contains one semitone less than a minor, or a perfect interval.

An augmented interval contains one semitone more than a major, or a perfect interval.

A knowledge of intervals is invaluable as an aid to intonation. A complete table of intervals will be found in most books on Harmony.

The following table will however suffice for all practical purposes in Violin playing.



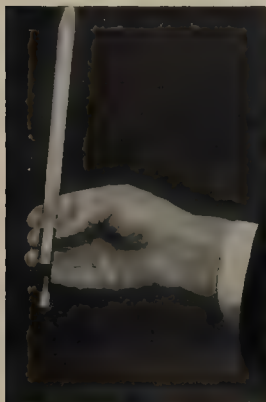
If we transpose the upper notes of the above table an octave higher, commencing at the 2nds, we obtain the intervals wider than an octave, viz. 9ths, 10ths, 11ths, 12ths, 13ths, 14ths and 15ths. Tenths (minor or major) frequently occur as double stops (played together) but the other wide intervals are usually found as skips (the two notes forming them being played in succession). * G sharp can only be written as A flat and vice versa.

ON HOLDING THE BOW

Place the tip of the thumb of the right hand partly on the tongue of the ebony nut and partly on the stick adjoining. Allow the four fingers to fall naturally, slightly curved, on the other side of the stick so that the second finger is opposite the thumb. The fingers (especially if thick) should not be spread apart. Looking at the grip-side of the fingers the stick should form a line from midway between the first and second joints of the 1st finger to the extreme tip of the fourth finger. As the function of the first finger is to convey pressure to the stick this finger should be somewhat tilted over so as to press from its side (between the 1st and 2nd joints). The 2nd and 3rd fingers of course overlap the stick in a natural way, their function being to hold the bow, supported by the thumb, while the tip of 4th finger rests lightly on the stick but should not be spread out.

Avoid clutching or holding the bow too rigidly as this would tend to stiffen the wrist, which should be free in its action.

A



A. Showing the position of the thumb in relation to the fingers. Also where the bow "cuts" across from the tip of the 4th to the 1st finger.

B. Showing the position of the fingers holding the bow—the first finger released as when playing softly. For loud playing the first finger would press from its side immediately below the second joint and would not appear so close to the second finger except at its tip.

B



ON HOLDING THE VIOLIN

Stand erect, in dignified pose, the weight of the body resting on the left foot, comfortably balanced by the right.

Holding the neck of the Violin between the thumb and the first finger of the left hand, lift the Violin into position between the left collar-bone and the chin. The left side of the chin should be pressed upon the chin-rest on the left side of the tail-piece of the Violin (every Violin should be fitted with a chin-rest to prevent the Violin slipping away from the chin).

The position of the hand on the neck is as follows:—The thin end of the neck should be held between the thumb and the first finger so that the thumb is about half-an-inch from the end of the neck and the first finger quite at the end. The tip of the thumb should point perpendicularly about the length of the thumb-nail above the ebony finger-board. The lower portion of the thumb should bend slightly under the neck to enable the four fingers to reach over to the G string. The whole of the first finger (from the cut between the second joint and the knuckle joint) should show above the finger-board. The palm of the hand should not be allowed to come in contact with the neck.

The elbow should be kept well under the Violin in front of the chest otherwise the above position of the hand cannot be maintained.

C



C. Showing how and where the thumb should be in the first position.

D. Showing the palm of the hand, when in the first position

D





E



F

E. The wrist allowing the hand to bend outwards when at the *point* of the bow.

F. Showing the position of the hand when playing in the *middle* of the bow; i.e., almost on a level with the forearm.

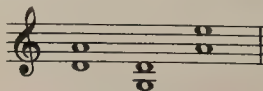
G. The wrist allowing the hand to bend inwards when at the *heel* of the bow.

G



ON TUNING THE VIOLIN

The Violin requires to be tuned frequently. Beginners usually find it difficult to hear whether the open strings are in tune or not. It will be better, therefore, at first to tune to the corresponding notes G, D, A, E, on a well-tuned piano. Later experience and familiarity with the sound of the open strings will enable the student to tune in the usual manner. After tuning the A, proceed to tune the other strings in the following order :—



Should the pegs not turn easily apply a very sparing application of soap followed by one or two applications of writing chalk on the parts that touch the wood when turning. Each peg should be replaced and strung up before commencing to do the next.

SIGNS AND ABBREVIATIONS

▢	—	Down-bow.
∇	—	Up-bow.
Pt.	—	At point of bow.
M.	—	At middle " "
Heel	—	At nut " "
U.H.	—	Upper half " "
L.H.	—	Lower half " "
W.B.	—	Whole bow.

I, II, III, IV—1st, 2nd, 3rd, 4th String.
 o, 1, 2, 3, 4—Open String, 1st, 2nd, 3rd, 4th Finger.
f, *ff*—loudly, very loudly.
p, *pp*—Softly, very softly.
 Crescendo or < —Increasing the power of tone
 Diminuendo or > —Decreasing the power of tone.
 Rit., Ritard—Gradually slower.
 Rall., Rallentando—Same as Rit. but usually on a larger scale.

THE VIOLINIST'S "TEN COMMANDMENTS"

FOR BEGINNERS AND OTHERS

- I. Stand erect, in dignified attitude. Indulge not in the irritating habit of rocking and swaying the body to and fro like a ship in distress.
- II. Hold the Violin on a level with the chin, keeping the elbow somewhat in front of the chest and well underneath the Violin. Permit not the tip of the thumb to point horizontally towards the peg-box nor to be bent over the finger-board so as to touch the G string.
- III. Suffer not the back of the wrist of the left hand to be bent outwards towards the peg-box, nor yet inwards lest any portion of the palm of the hand come in contact with the neck of the Violin. Allow the lower half of the thumb to bend slightly under the neck of the Violin rather than be in a straight line with the perpendicular upper half of the thumb.
- IV. Always draw the bow parallel with the bridge of the Violin ; to do which, avoid all stiffness of wrist and elbow, and as a rule avoid raising the elbow above the height of the wrist. Remember to keep the right arm near but not quite close to the body when playing on the E string, and proportionately to raise the whole arm when playing on the A, D, or G strings. As a preliminary aid to straight bowing stand sideways near a mirror, place the middle of the bow on the strings so that it is parallel with the bridge, and note where the elbow is. See that the back-arm (elbow to shoulder-joint) never moves in drawing the bow from middle to point, but that it moves forward and back again in drawing the bow from middle to heel and *vice versa*. The wrist must be loose enough to allow the hand to "dip" at the heel, become gradually level with the forearm near the middle of the bow, and incline outwards at the point.
- V. Pay strict attention to all accidentals (sharps, flats, naturals, double sharps, etc.), and bear in mind which notes are to be played, throughout the piece, a semitone higher or otherwise, according to the key signature placed at the beginning of the stave.
- VI. Before commencing a new piece look carefully at the time signature given at the beginning of the music, as well as the words indicating the speed (Tempo) of the piece.
- VII. Form the habit, from the earliest stages, of counting inaudibly, the beats in each bar, and try to discover on which notes they occur. The counting must, in the earlier stages, be as regular as possible.
- VIII. Adhere strictly to the fingering placed above or below the notes—this applies to beginners and not to advanced players, except where the fingering is from the most reliable authorities—and avoid the beginner's lazy habit of substituting open string for fourth finger on all occasions.
- IX. Observe minutely all the bowing marks, such as two or more notes slurred together, smooth detached notes, staccato, slurred, or otherwise, etc., and take note of, and make all the marks of expression such as *f*, *ff*, *p*, *pp*, *crescendo*, *diminuendo*, *rallentando*, *ritard*, etc.
- X. Shun not scales, for they are the beginner's best time-savers; nor shirk the daily practice, for it is the best remedy against shortcomings.

DIFFERENT DEGREES OF TEMPO (Speed).

From very slow to very fast with the intermediate degrees of tempo.

Grave—Very slow and solemn.
Largo—Slow, broad, and solemn.
Adagio—Slow, and with expression, but not quite so slow as *Largo*.
Larghetto—A little less slow than *Largo*.
Lento—Slow, lingering.
Lentamente—Slowly, leisurely.
Andante—Rather slowly, fluently and steadily moving on.
Andantino—A little slower than *Andante*. (Sometimes regarded as meaning a little faster than *Andante*).

SOME TERMS IN GENERAL USE.

Accelerando—Gradually increasing the rapidity.
Ad lib.—Changing the time, at the will of the performer.
Alla breve—meaning four minims in a bar counted as crochets. *Alla cappella* has two minims in a bar counted as crochets, generally termed *Alla breve*.
 (really $\frac{3}{4}$ and $\frac{2}{4}$ written as $\frac{4}{4}$ and $\frac{2}{4}$)
Amoroso—In a tender, gentle, and affectionate style.
Animato—More animated.
A piacere—At pleasure.
Arpeggio—Playing the notes of a chord quickly, one after another.
Assai—Very, extremely.
A tempo giusto—In strict, equal, time.
Attaca subito—Attack or begin the next movement immediately.
A tempo—In time again, as before it was altered.
Ben marcato—Well marked.
Cadenza—An ornamental passage introduced or played by the soloist, usually, but not invariably, near the end of a piece.
Calando—Becoming softer and slower by degrees.
Cantabile—In a melodious singing style.
Coda—The tail: A few bars added at the end of a piece, to produce a more effective termination.
Colla parte—Keep with the solo part.
Comodo—Conveniently, easily, with composure.
Con—With.
Con brio—With life, fire, brilliancy.
Con amore—With ardent expression.
Con espressione—With expression.
Con fuoco—With fire.
Con grazia—With grace and elegance.
Con sordini—With mutes. (*Senza sordini*—without mutes).
Con tenerezza—With tenderness.
Da capo—From the beginning.
Demi—Half.
Diminuendo—Decreasing in power or loudness.
Dolce—Sweetly, softly.
Doloroso—Sadly.
Egalite, Egalment—Equality, evenness.
Fine—The end.
Giocoso—Humorously, merrily.
Glissando—Gliding with one finger.
Grazioso—With grace and elegance.
Largamente—In a broad, large style of performance.
Legato—In a smooth, connected manner; also meaning slurred.
Leggiero—Light, delicate, or hopping bow.
L'istesso tempo—same time as the previous movement.
Loco—As written.
Lusingando—Soothing, coaxing, persuasively.
Maestoso—Majestical, stately, dignified.
Malinconico—Melancholy.
Marcato—Marked, strongly accented.
Martelé—Hammered. Solid staccato.
Meno—Less.
Molto—Much.

Allegretto—Quicker than *Andante*, but not so quick as *Allegro*.
Moderato—Moderately quick.
Allegro—Rather quick, briskly.
Allegro moderato—Not so quick as *Allegro*.
Allegro non troppo—Quick, but not too fast.
Allegro vivace—Very brisk and vivacious.
Allegro molto—Very quick and animated.
Vivace—Lively, sprightly, quickly.
Presto—Rapidly.
Prestissimo—As fast as possible.

GENERAL USE.

Moto, Mosso—Motion.
Non tanto—Not so much.
Ossia—Or, otherwise, or else in this more easy manner.
Perpendosi—Gradually decreasing both in tone and in time.
Pesante—With importance and weight; forcibly, impressively.
Phrasing—Dividing the musical sentences into rhythmical sections.
Piu—More.
Pizzicato—Pinched. The strings plucked with the first finger.
Poco—Little.
Pochissimo—A very little.
Ponticello—Near the bridge of the violin.
Poussé—Pushed; meaning the up-bow.
Quasi—Like, almost, as it were.
Rapidamente—Rapidly.
Rinforzando—To be played with reinforced emphasis.
Rubato—Robbed; taking a portion of the duration from one or more notes and giving it to one or more other notes.
Saltando—Thrown, bouncing, slurred staccato.
Scherzando—Playful, lively, sportive, merry, jocose.
Scolto—With freedom, agility, more detached than legato.
Segue—Means continue in like manner.
Semi—Half.
Semplice—Simple, pure, plain.
Sempre—Always, evermore, continually.
Senza—Without.
Senza sordini—Without mutes.
Sforzando—The note to be played forcibly.
Segno—Sign.
Slargando—Gradually slower.
Slentando—Ditto.
Smorzando—Gradually dying away.
Sonore—Full toned, resonant.
Sostenuto—Sustaining the notes to their full value.
Sotto voce—Softly, in an undertone.
Spiccato—In violin playing a separate short stroke for each note, hopping bow.
Staccato—Detached, but not hopping when above the middle of the bow.
Stringendo—Urging on the speed.
Talon—Heel of the bow, that part nearest the nut.
Teneramente—Tenderly, delicately.
Ten, Tenuto—Held on the full time.
Tire—Down-bow.
Tranquillo—Quietness, calmness.
Tremolo—Reiterated with great rapidity (bowing or fingering).
Tutti—Where the full orchestra comes in. Where the piano as accompanying instrument plays without the soloist.
Vibrato—Making the tone more vibrant by shaking the left hand while stopping a note.
Volta—Time; *Una volta*, once; *Volta seconda*, the second time.
Volti subito (V.S.)—Turn over quickly.

EXERCISES ON THE OPEN STRINGS

11

These exercises should be practised using the upper half of the bow, fore-arm stroke, (middle to point and back to middle) only. To ensure straight bowing parallel with the bridge, see that the bow is placed parallel before commencing the first stroke and then keep the upper arm (elbow to shoulder) as still as possible. The bow is drawn entirely by the lower arm, from the elbow, which must be kept loose, so that the arm straightens out on reaching the point of the bow. The wrist must also be sufficiently loose to allow the hand gradually to bend back at the end of the down stroke and again gradually become more level with the forearm on returning to the middle of the bow. The distance of the elbow from the body is from about four inches when playing on the E string to about ten inches when on the G string.

Alla Breve (two beats in a bar). Bow must be drawn twice as slowly for the semibreves

Dots at double bar mean "repeat the exercise?"

Four beats in a bar. Bow must be drawn twice as slowly for the minims

Alla Breve (two in a bar)

Four in a bar - bow on two strings

The Slur — means play the two notes in one stroke of the bow

After Mastering the fore-arm stroke in playing the above exercises on open strings at the upper half of the bow, the student may now use the lower half of the bow (heel to middle and back again to heel) only.

In making the down stroke in this half of the bow the upper portion of the arm is kept moving until it reaches the point at which it remained motionless when playing at the middle for the upper half of the bow. The hand should be somewhat bent inwards when commencing at the heel of bow and gradually become nearly level with the fore-arm on reaching the middle of the bow.

PRELIMINARY EXERCISES

for gaining the correct position of the left hand.

Repeat each of these short exercises at least twice.

The fingers should be held down the length of the lines placed after the figures.

U.H. Upper half

W.B. Whole bow

Four in a bar.

Practise from here slurring two notes in a bow and afterwards slur four.

Two crotchets in a bar.

* When playing W.B take care to allow the hand to bend inwards from the wrist when at the Heel and gradually become bent outwards when at the Point.

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NOTE — It will be observed that there is little or no holding down fingers in the last few exercises. In descending passages the fingers have to be lifted; but in ascending it is well to keep down the lower fingers when possible, especially in the early stages when playing at a moderate speed. They need not be tightly pressed down—but not lifted. The note actually being played should of course be stopped firmly.

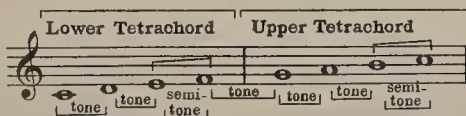
INTONATION IN PLAYING SCALES

Major Scales

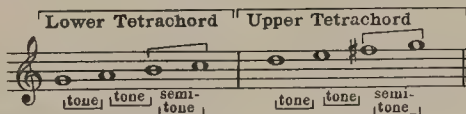
It is of the utmost importance to bear in mind that in every major scale there is a Semitone between the 3rd and 4th and also between the 7th and 8th notes from the key note.

In the Scale of C major, in which every note is natural, these semitones occur between the notes E, F and B, C. Between all the other notes there is a full tone. The F must be stopped quite near to the E; and the same applies to the B and C or other semitones occurring in scales in other keys.

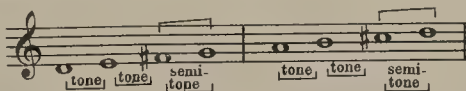
Any scale of eight notes (from the keynote to the octave above), if divided into two halves will be found to consist of two exactly similar arrangements of tones and semitones, namely two tones and a semitone in each of the two halves. Such arrangement is called a tetrachord.



If we take the upper tetrachord of C major and regard it as the lower tetrachord of G major, a sharp will be required before the 7th note to make the second (upper) tetrachord similar as regards tones and semitones to the first half. This is why the key of G contains one sharp (F#), which is usually written at the beginning of each stave as its key signature.



By adding an upper tetrachord to D, E, F#, G we form the scale of D major. Just as a sharp had to be added to form G major, so will a sharp have to be added to the 7th note to make this new addition agree with the first half. Hence it is that the key of D major has two sharps.



By the same process it will be seen that scales can be formed in all the sharp keys up to 7 sharps (more are not used).

Key note	C	G	D	A	E	B	F#	C#
Number of sharps	0	1	2	3	4	5	6	7
Key signatures in sharp keys								

Commencing 3rd finger; semitones
between 1st and 2nd fingers.

Commencing 4th finger; semitones
between 2nd and 3rd fingers.

Commencing 1st finger; semitones between 3rd and 4th fingers.

Commoning 2^d Ring, semitones between 3rd and 4th fingers.

Commencing 2nd finger; semitones between open string and 1st finger, or 4th and 1st

Commencing 2nd finger, sometimes between open string and 1st finger, or 4th and 1st

4

extension

F \flat open string (not 1st finger)

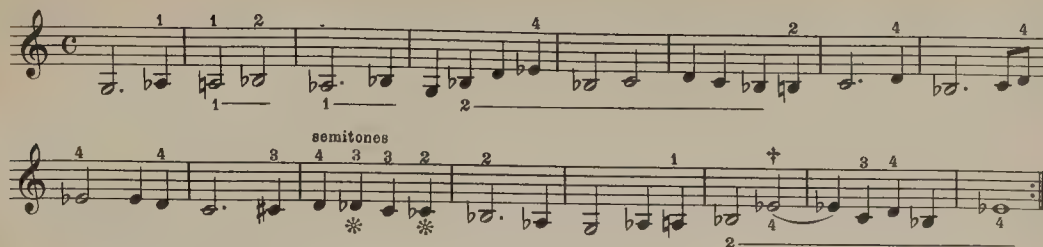
Commencing 3rd finger; semitones
between 1st and 2nd fingers

1st open string (not 1st finger)
 Commencing 3rd finger; semitones
 between 1st and 2nd fingers

4 0 2 4 4 4 0 4

0 4 0 4 0 4 0 4

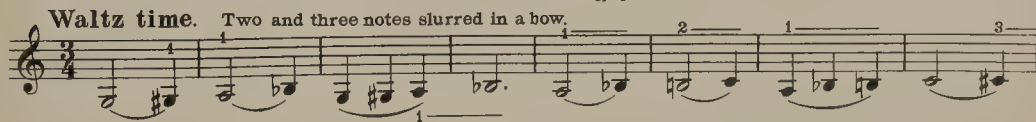
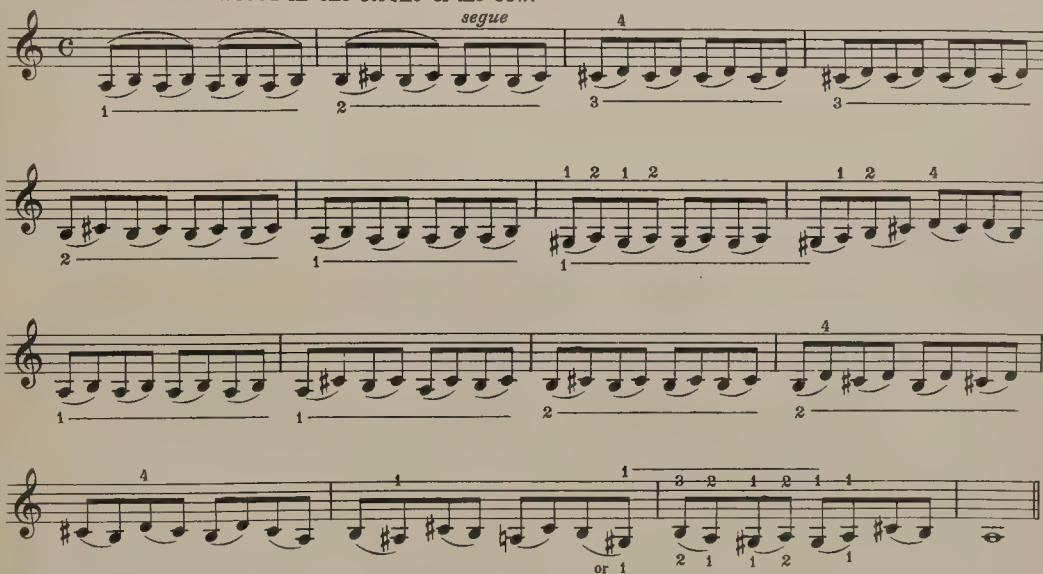
* Scale of D \flat has five flats. It is the enharmonic of C \sharp (7 sharps); just as the scale of B \sharp with five sharps is the enharmonic of C \flat scale with seven flats.



* $\text{D}\flat$ and $\text{C}\flat$ being respectively enharmonics of $\text{C}\sharp$ and $\text{B}\sharp$ are frequently fingered thus in descending chromatic scales.

† The second $\text{E}\flat$ here being tied to the first merely lengthens it a crotchet; i.e. one continuous note like a dotted minim.

Two or four notes slurred in one stroke of the bow.



* > means commence the note with a slight accent (pressure of the bow)

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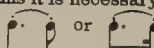
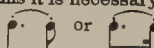
Draw the bow smartly, making a slight rest between each note, to gain time for a slight pressure between each stroke, thereby producing a piquant staccato.

Moderato.

U.H. *solid staccato* segue

Smooth slurring of Scale in A major.

Allegretto

Second dotted note in the slur crisply marked. In order to do this it is necessary to make a rest between the two notes slurred even when the printed copy appears thus:  or 

Slowly

GOD SAVE THE KING

Slowly.

Pupil.

W.B.

2nd Violin.

The musical score for 'God Save the King' is written for a Pupil and a 2nd Violin. The Pupil part is in treble clef, and the 2nd Violin part is in bass clef. Both parts are in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Slowly.' The score consists of three systems of music. The first system has four measures. The second system has four measures. The third system has four measures and ends with a double bar line. The Pupil part has a 'W.B.' (Whole Note) marking under the first measure of the first system.

HOME SWEET HOME

Pupil.

2nd Violin.

The musical score for 'Home Sweet Home' is written for a Pupil and a 2nd Violin. The Pupil part is in treble clef, and the 2nd Violin part is in bass clef. Both parts are in a key signature of one sharp (F#) and a 2/4 time signature. The score consists of two systems of music. The first system has four measures. The second system has four measures. The Pupil part has a 'W.B.' (Whole Note) marking under the first measure of the first system.

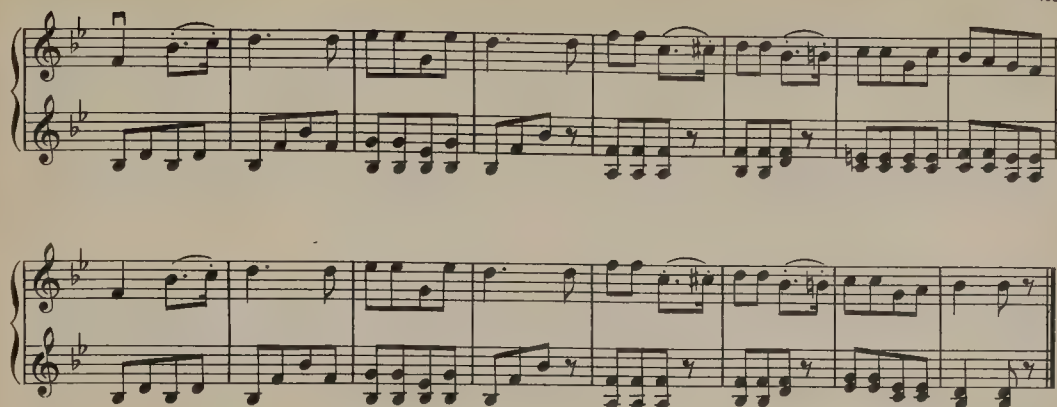
ONE, TWO, THREE, FOUR, FIVE — ONCE I CAUGHT A FISH ALIVE

Lively.

Pupil.

2nd Violin.

* A dotted note slurred to a short note having a dot above it, means that there is a slight break in the slur in order to detach the short note, though played in the same stroke of bow as the dotted longer note.

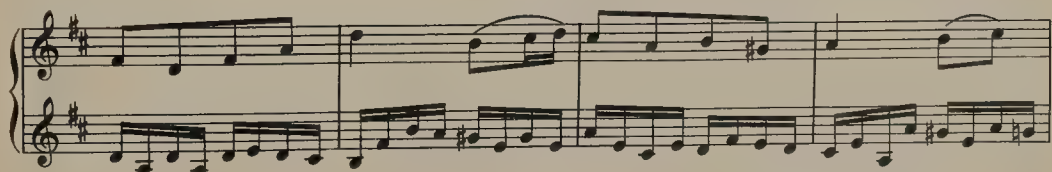


D.C. to beginning.

BLUE BELLS OF SCOTLAND

Pupil.

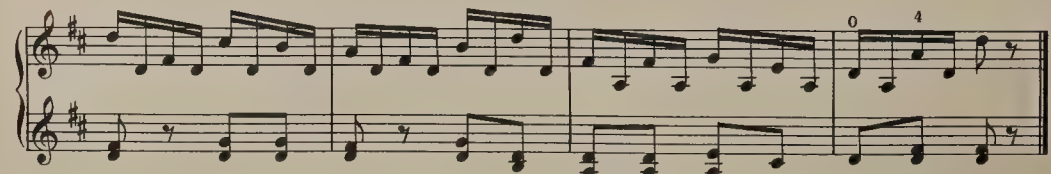
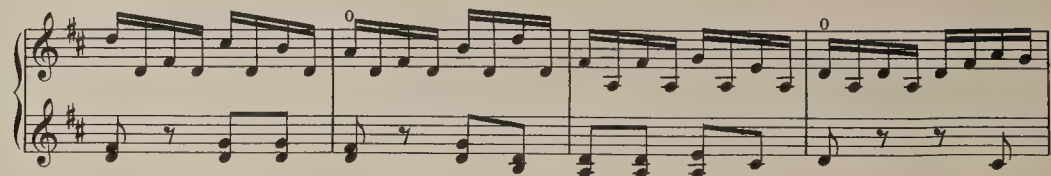
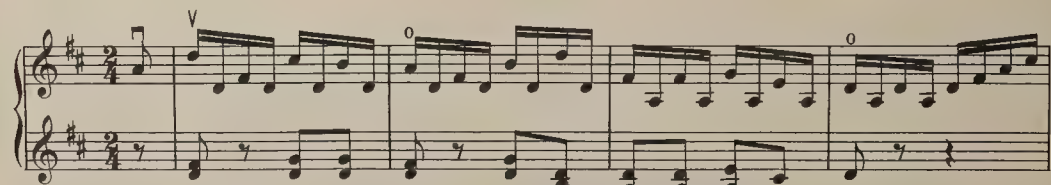
2nd Violin.


Musical notation for the Pupil and 2nd Violin parts. The Pupil part is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The 2nd Violin part is in bass clef with the same key signature and time signature. The notation shows a melody in the Pupil part and a rhythmic accompaniment in the 2nd Violin part.

22 1st VARIATION.



2nd VARIATION.



* Groups of three quavers frequently occur in Common time $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$; they are distinguished from ordinary quavers (two to a crotchet) by having a "3" inside a small slur above or below the notes thus  and are counted as a crotchet. This slur, of course, does not mean that the three notes should be slurred.

3rd VARIATION.
Moderato.

23

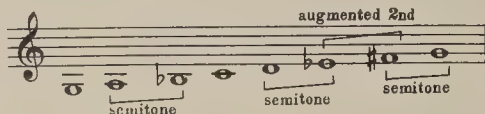
The musical score is written for piano in D major (two sharps) and 2/4 time. It consists of six systems of two staves each. The first system begins with a repeat sign. The second system has a first ending bracket labeled '1.'. The third system has a second ending bracket labeled '2.'. The piece concludes with a 'Fine' marking at the end of the sixth system.

Scale Exercises in all Minor Keys (Harmonic Form)

In the harmonic form semitones occur between the 2nd and 3rd degrees of the scale.

5th	"	6th	"	"	"	"
7th	"	8th	"	"	"	"

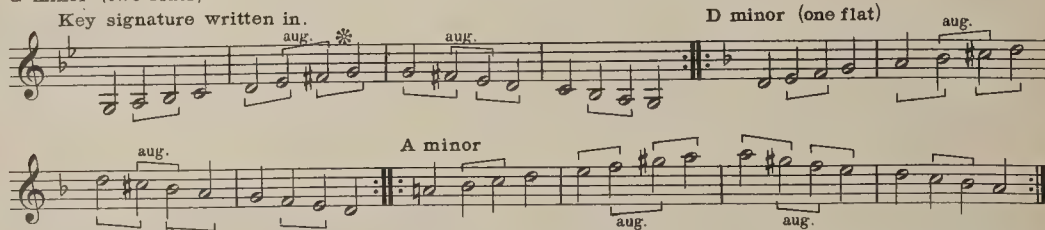
Notice also that there is an augmented 2nd (three semitones) between the 6th and 7th degrees of the scale.



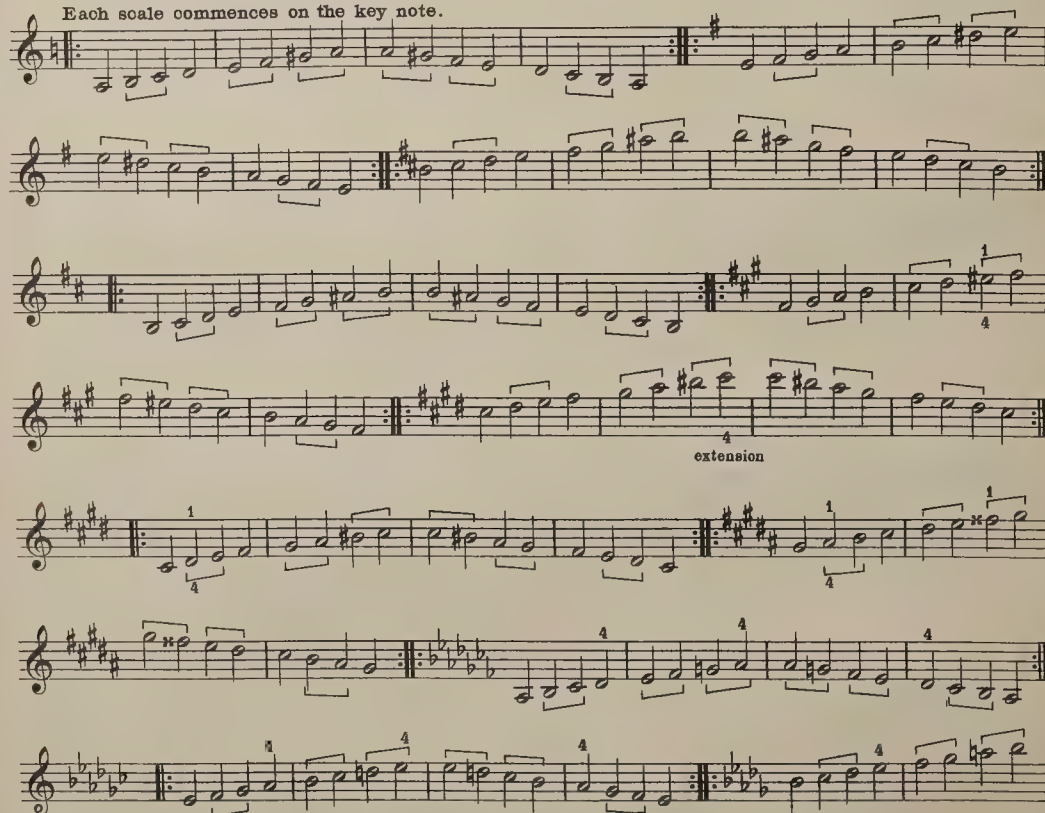
G minor (two flats)

Key signature written in.

D minor (one flat)



Each scale commences on the key note.



* The 7th degree is always raised *by an accidental* in order to proceed by a semitone to the 8th degree of the scale.

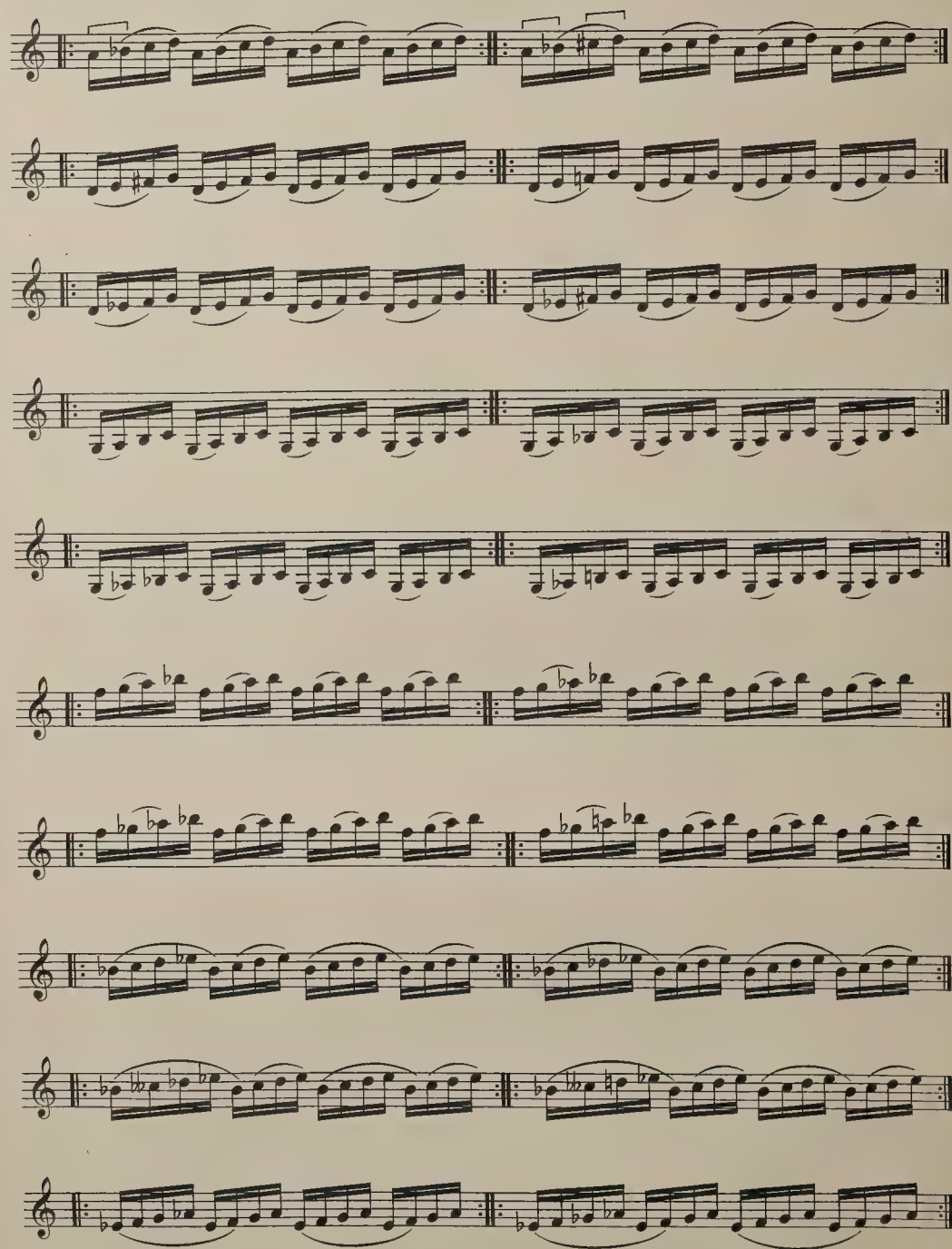
Seven staves of musical notation for a string exercise. The first three staves are in E-flat major (three flats). The fourth and fifth staves are in B-flat major (two flats) and include fingerings (1-4) and a "Half position" label. The sixth and seventh staves are in B-flat major and include fingerings (1-4) and a "Half position" label. The notation includes various bowing techniques like slurs and accents.

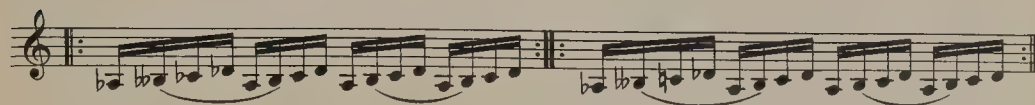
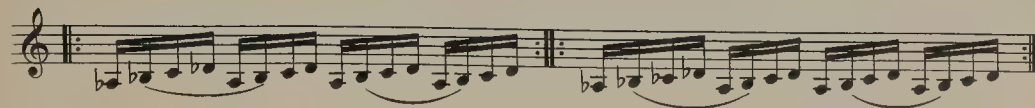
* This and the next are better if fingered as though they were written in E \flat and B \flat minor respectively, their enharmonics (lower fingering).

VARIOUS BOWINGS

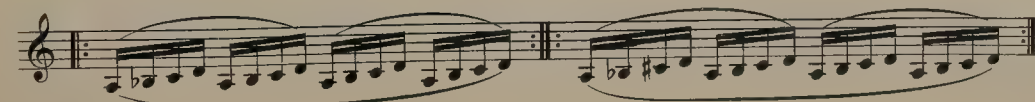
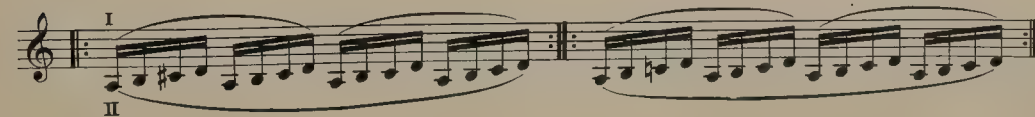
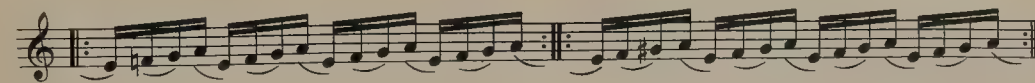
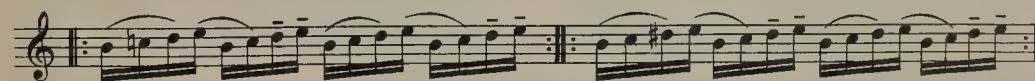
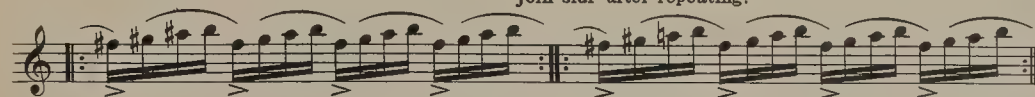
on an Exercise changing the position of the Semitone at each bar.

Three staves of musical notation for a string exercise titled "VARIOUS BOWINGS". The notation shows rapid sixteenth-note passages with slurs and accents, indicating different bowing techniques. The first staff is labeled "II U.H." and "I U.H."





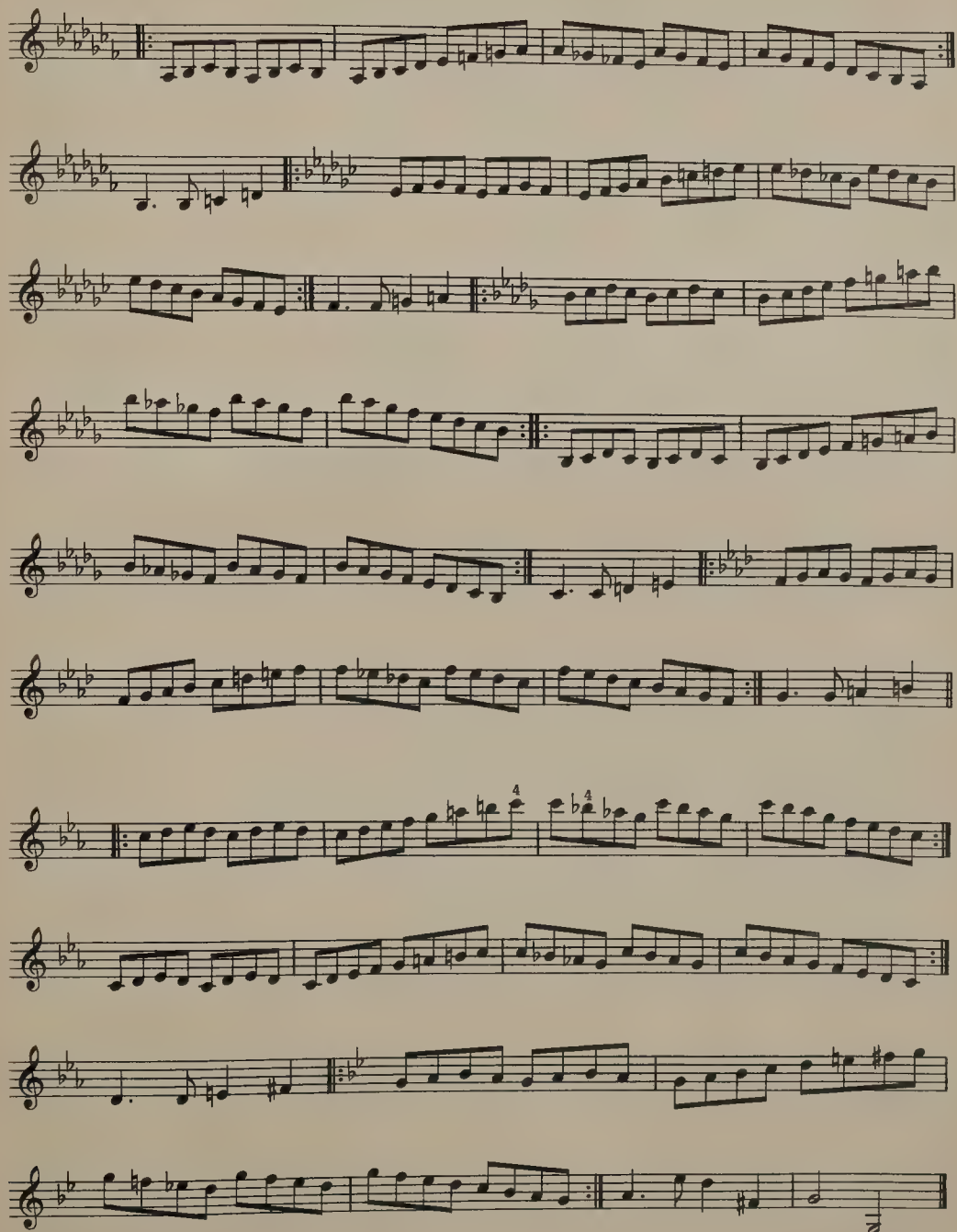
Join slur after repeating.



Scale Exercises in (Melodic) Minor Keys

The student should by now be able to detect where the semitones occur.

The image displays ten staves of musical notation, each representing a scale exercise in a different melodic minor key. The exercises are arranged in a single column. The first two staves are in B-flat major (two flats). The next four staves are in A major (three sharps). The final four staves are in G major (one sharp). Each exercise consists of an ascending and a descending scale, with some exercises including trills or grace notes. The notation includes treble clefs, key signatures, and various musical symbols such as sharps, flats, and accidentals. Some exercises have fingerings indicated by numbers 1, 2, 3, 4, and 5.



For A \sharp and D \sharp minors it is more convenient to use the fingering of their enharmonics B \flat and E \flat given above.

CROSSING STRINGS

(Wrist exercise, keeping arm still)

Wrist flexible; hand should bend back when playing the lower notes.

With vigour.

The musical score consists of ten staves of music in G major (one sharp) and common time. The first staff includes the instruction 'With vigour.' and features a 'Pt.' (pizzicato) marking under the first measure and a 'segue' marking under the eighth measure. The score is characterized by rapid sixteenth-note passages that cross between the upper and lower registers of the piano. Fingering numbers (1-4) and natural signs (0) are provided for many notes to guide the performer. The exercise concludes with a final double bar line on the tenth staff.

Andante quasi allegretto.

Musical score for 'Andante quasi allegretto.' in G major, 6/8 time. The score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante quasi allegretto.' The music features a mix of eighth and sixteenth notes, often beamed together. The fourth staff includes the instruction 'poco accelerando' and the fifth staff includes 'ritard.'. The sixth staff is marked 'a tempo'. The seventh staff concludes with a double bar line.

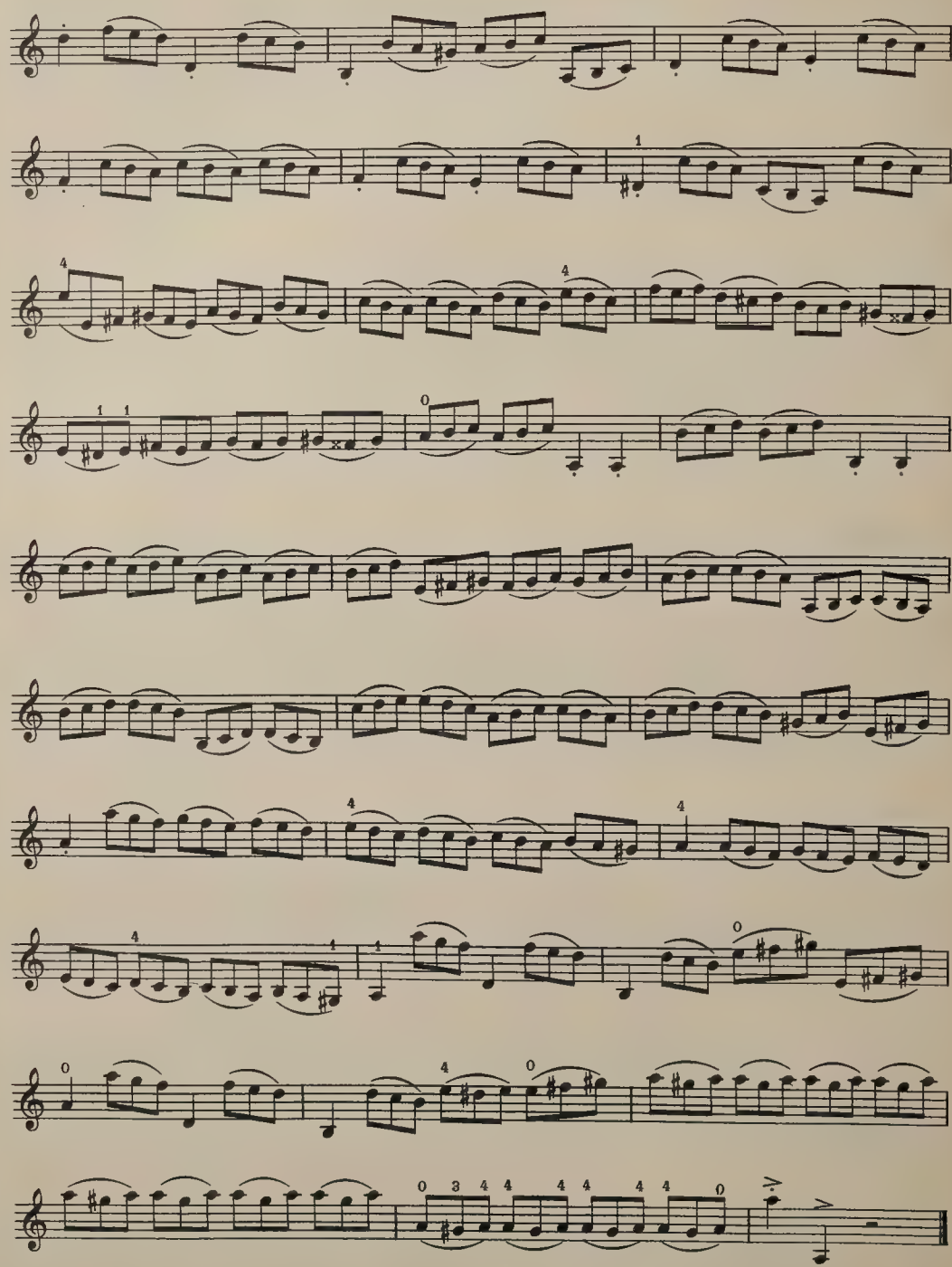
Allegro con fuoco.

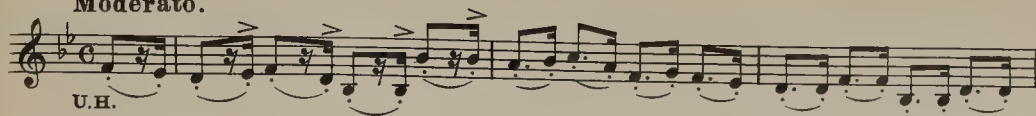
Musical score for 'Allegro con fuoco.' in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro con fuoco.' The music is characterized by rapid eighth-note triplets, indicated by a '*' symbol and the number '3' under the notes. The second staff continues the triplet pattern and ends with a double bar line.

segue (as triplets)

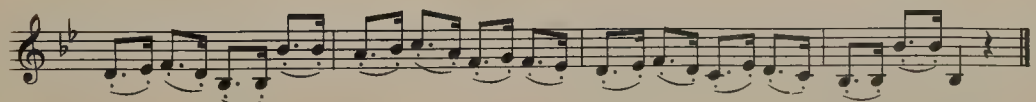
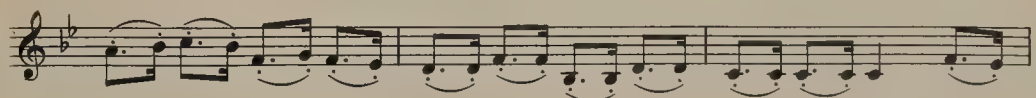
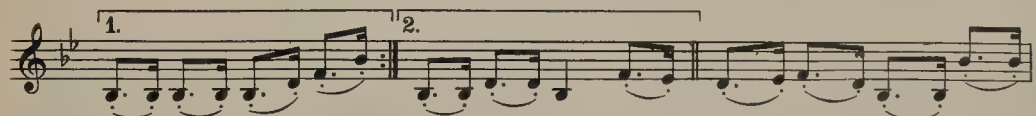
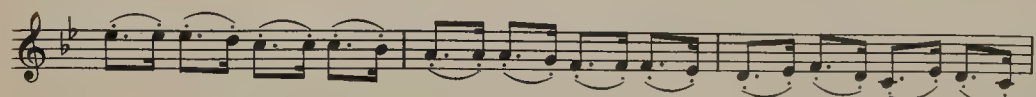
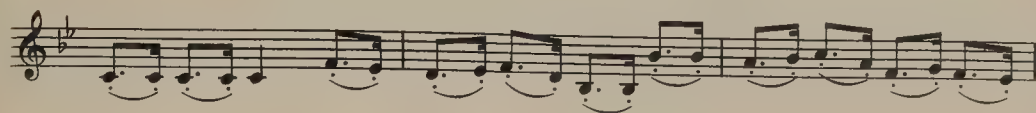
* A group of three notes, called a *triplet*, as already explained, is counted as a crotchet.

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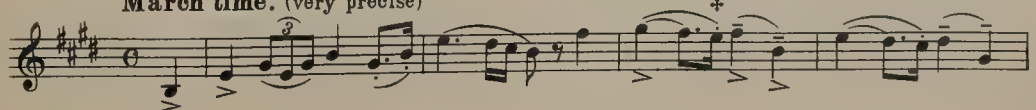


Moderato.

segue (as in first bar make rest between the two slurred)



* This last note detached, but in the same bow as the preceding two notes.

March time. (very precise)

lift bow for rest

heel
W.B.

heel

Allegro moderato.

* The tied notes in the first eight bars must be held their full value — a semiquaver added to a crotchet.

THIRD POSITION

PRELIMINARY EXERCISES

35

The gliding must be done adroitly so as to avoid the drawl (especially downwards) resembling the mewing of a cat.

The musical exercises consist of ten staves, each containing a sequence of notes with fingerings (1, 2, 3, 4) and slurs indicating gliding. The exercises are in treble clef and G major (one sharp). The notation includes various rhythmic values and repeat signs. Some exercises include asterisks (*) indicating specific gliding techniques.

* The small notes must not be heard — They are given merely to indicate that the finger *last* used does the gliding. To make this less perceptible to the ear, the next finger used must cover the small note almost before it is reached.

This last exercise can be transposed, and played with the same fingering on each of the other three strings

3rd Position

3rd Pos.

or

* The octave above the open string is an extension in the 3rd position. In this position it is usually played as a harmonic (by pressing the finger as lightly as possible). It is exactly the same distance from the open string on each string.

Gliding to a harmonic is good either with the finger which is used for the preceding note or with the finger which is used for the harmonic. It is usually advisable to glide little or not at all downwards from a harmonic. The harmonic will continue sounding if the finger is lifted so as to stop the following note without gliding to it, but it must not be delayed too long.

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Moderato.

The musical score consists of six staves of music in G major (one sharp) and common time (C). The first staff begins with the instruction "U.H." and "Firm staccato bowing, half bow for each note". The notation includes various fingerings indicated by numbers 0, 1, 2, 3, 4 above or below notes. The piece concludes with a final whole note chord consisting of G, B, D, and E.

U.H.
Firm staccato bowing, half bow for each note

Allegretto.

4 1 1 2 1

4 1 1 4 3 4

4 1 1 4 3 4

4 1 1 4 3 4

FIRST AND THIRD POSITIONS

Allegro.

The Allegro section consists of seven staves of music. The first six staves are in treble clef with a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4, 0) are placed below the notes to indicate fingerings. The seventh staff is in treble clef with a key signature of one sharp (F#) and ends with a double bar line.

Moderato.

The Moderato section consists of four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4, 0) are placed below the notes to indicate fingerings. The fourth staff is in treble clef with a key signature of one sharp (F#) and ends with a double bar line.

FIFTH POSITION

39

Allegro non troppo. (*playfully*)

IV *leggiere* (Hopping, below middle)

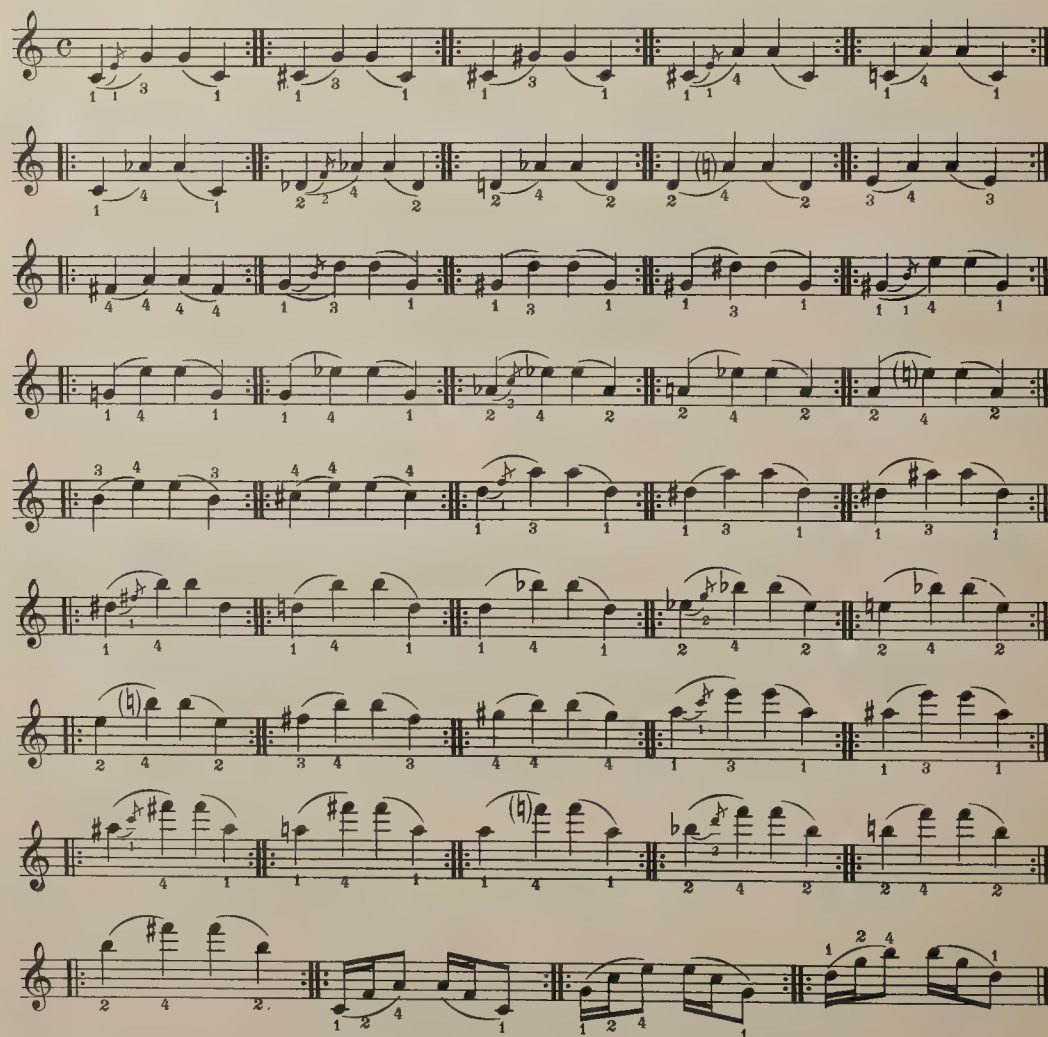
segue

extended

FIRST, THIRD AND FIFTH POSITIONS



THIRD AND FIFTH POSITIONS



1st 3rd and 5th POSITIONS AND BEYOND

41

On the first string

Six staves of musical notation for the first string, showing various positions and techniques. The notation includes fingerings (1-4), slurs, and accidentals (sharps, flats).

THE TRILL OR SHAKE

The Trill consists of the written note regularly and rapidly alternating with the note one degree above it. In modern music it commences on the written note and continues during the full value of same. A trill is indicated by *tr* placed above the note. It is generally understood that a trill should be finished off by a "turn" (i.e. the addition of the note below followed by the principal note) especially when followed by a note higher. But if the trill proceeds downwards the turn is unnecessary, except at the conclusion of a whole passage, when it is usually written. In older music the trill is understood to begin on the auxiliary note; and there are exceptional cases in music of the early moderns where the trill begins on the auxiliary note; but in more modern music exceptions to the rule are clearly indicated.

played: — note the turn.

terminates on the principal note but no turn.

Andante.

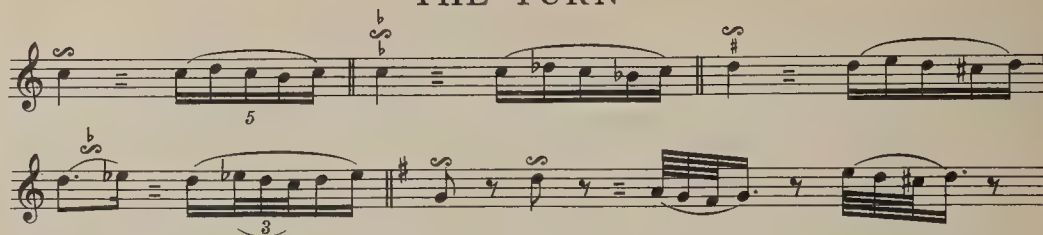
turn

no turn

turn

turn written in

THE TURN



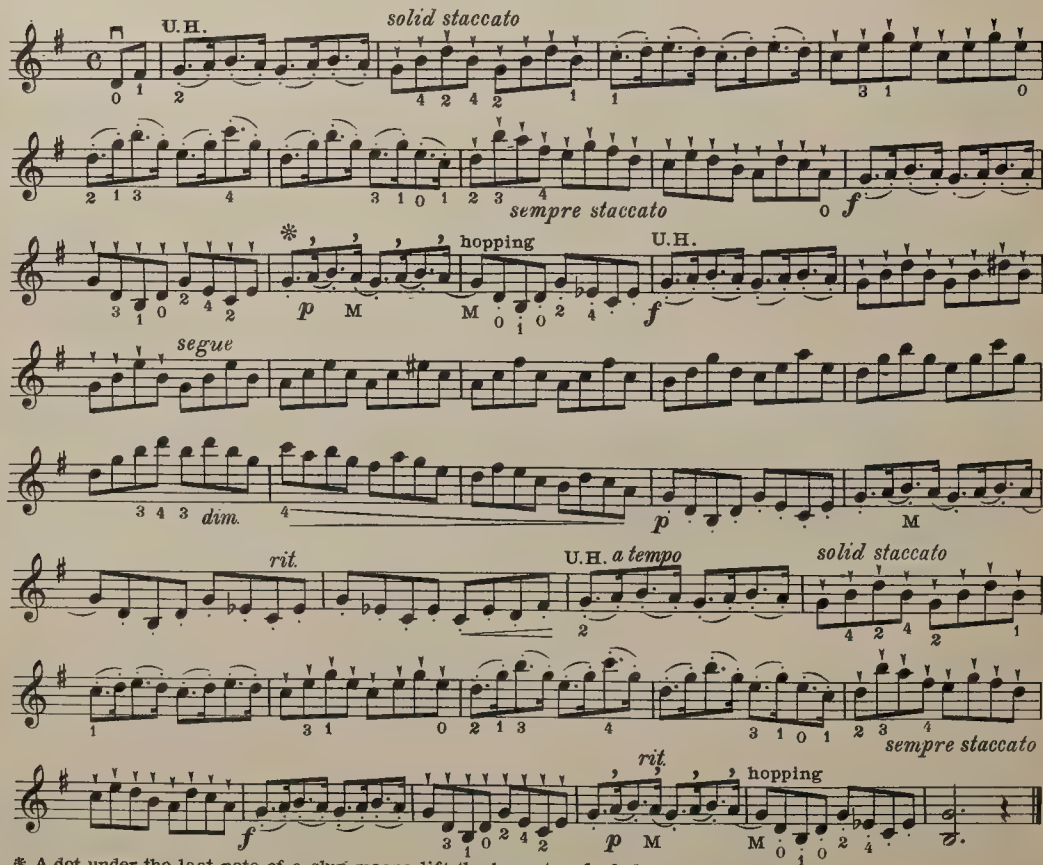
THE APPOGGIATURA AND THE ACCIACCATURA

If not carelessly written, the Appoggiatura appears as a small grace note (thus, ♯) and partakes of half the value of the next note. An Acciaccatura is a very short grace note, and should have a short line through its tail.



In modern music the Appoggiatura is always written as it should be played.

SECOND POSITION



* A dot under the last note of a slur means lift the bow at end of slur.
R. B. Ltd. 1901.

THE DOUBLE TRILL

PRELIMINARY EXERCISES

43

Slow double Trills

1st Pos. * tr 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Segue

EASY DOUBLE STOPPING

This exercise should be practised according to the five bowing examples given below. (except in last bar)

I II V III Solid staccato

Pt.

IV similar to No III. V Solid staccato

TWO EASY CHORD EXERCISES

Arpeggio and other bowings

These two chord exercises to be practised according to the ten different bowings given on the next page.

* In a succession of trills, no turn is necessary until the final one.
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Lively but not too fast.

Hopping (a little below the middle of the bow)

I Very firm staccato II Light staccato (wrist lifts bow between notes)

U.H. middle portion of bow.

Grieg's Song (No. 10)

Congrazia! (with grace and elegance.)

Light staccato

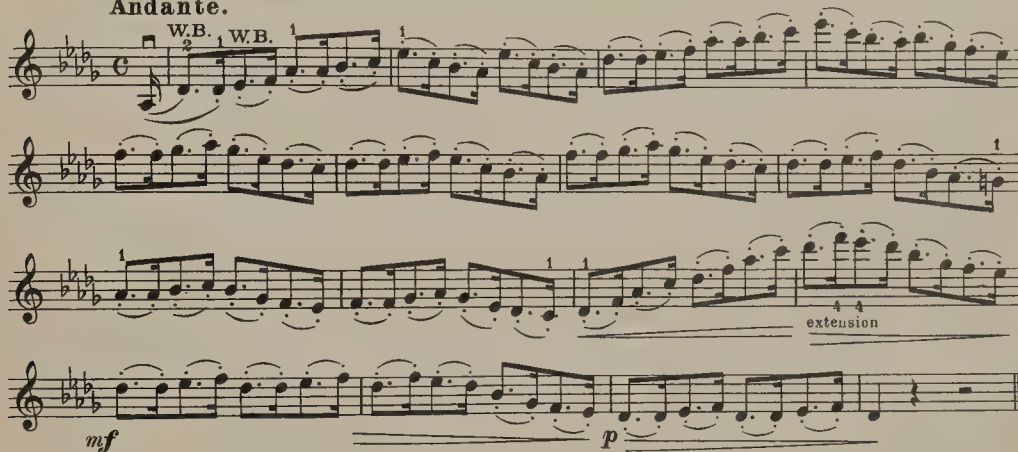
(lift bow at rests)



4th POSITION

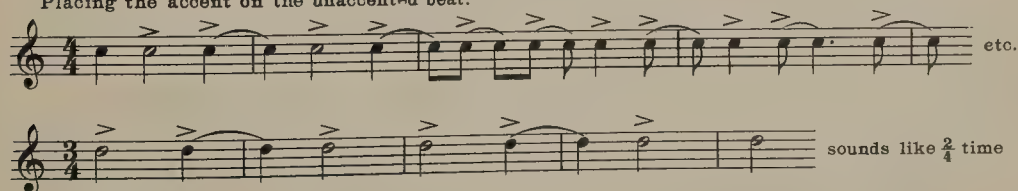
In the following study lift the bow off between the 3rd and 4th and also between the 7th and 8th notes in each bar, but nowhere else.

Andante.



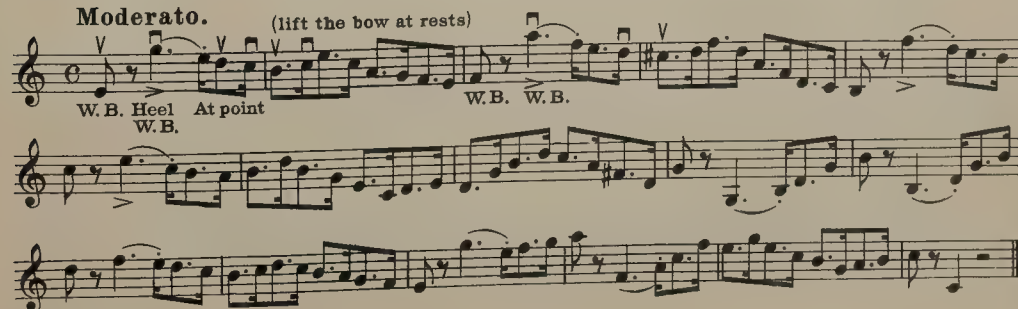
SYNCHRONIZATION

Placing the accent on the unaccented beat.



Moderato.

(lift the bow at rests)



Allegro moderato.

Heel Heel Heel Pt. W.B. M Pt.

U.H. M₀ 1 H.B. Pt. H.B. M. H.B. Pt. H.B. M.

0 1 1 2 1 0 2 1 1

0 0 0 0 1 0 1 1

2 4 4

Allegro non troppo.

3 1 1 4 0 4 0 1 4 0

4 0 1 1 1 1 0 3 3 2

2 1 1 0 3 3 1 0 3 3 4 3 3

3 2 2 1 1 2 2 4 0 1 1 5 4 4 3 2 1 0 3 3 2 2 1

3 3 2 2 1 1 0 3 3 5

* Throw the bow on at the heel with bent wrist, taking care that the bow does not bounce off between the short and the longer note.

R. B. Ltd. 1901.

Allegro. (3rd & 4th fingers should go down like hammers)
(*Également*)

First system: Treble clef, common time (C). Starts with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes with slurs. Fingering numbers (4, 2, 0, 4, 3, 4, 2) are written below the notes.

Second system: Continuation of the melody with slurs and fingering (4, 1, 4, 3, 4, 3, 4, 4, 1, 4, 3, 4, 3, 4).

Third system: Continuation of the melody with slurs and fingering (1, 4, 3, 1, 4, 1, 3, 3, 4, 2, 4, 4, 3, 4, 4).

Fourth system: Continuation of the melody with slurs and fingering (4, 2, 4, 3, 4, 4, 2, 1, 2, 1, 4, 3). The piece ends with a *rit.* (ritardando) marking and a final chord with fingering (1, 2, 1, 4, 3).

Observe the light and shade. < >

Andante con molto espressione. (With much expression)

First system: Treble clef, 6/8 time. Starts with a *V.* (Vivace) marking. The melody is slower, with slurs and fingering (2, 3, 1, 4, 4, 3, 2, 1, 1, 1, 2, 2).

Second system: Continuation of the melody with slurs and fingering (1, 1, 1, 2, 4, 2, 4).

Third system: Continuation of the melody with slurs and fingering (3, 4, 2, 2, 3, 4, 2, 2, 4, 2, 4).

Fourth system: Continuation of the melody with slurs and fingering (0, 1, 2, 4, 0, 4, 1, 4, 3, 3).

Fifth system: Continuation of the melody with slurs and fingering (4, 3, 2, 1, 2, 2, 2, 0, 2, 1, 3, 2, 4).

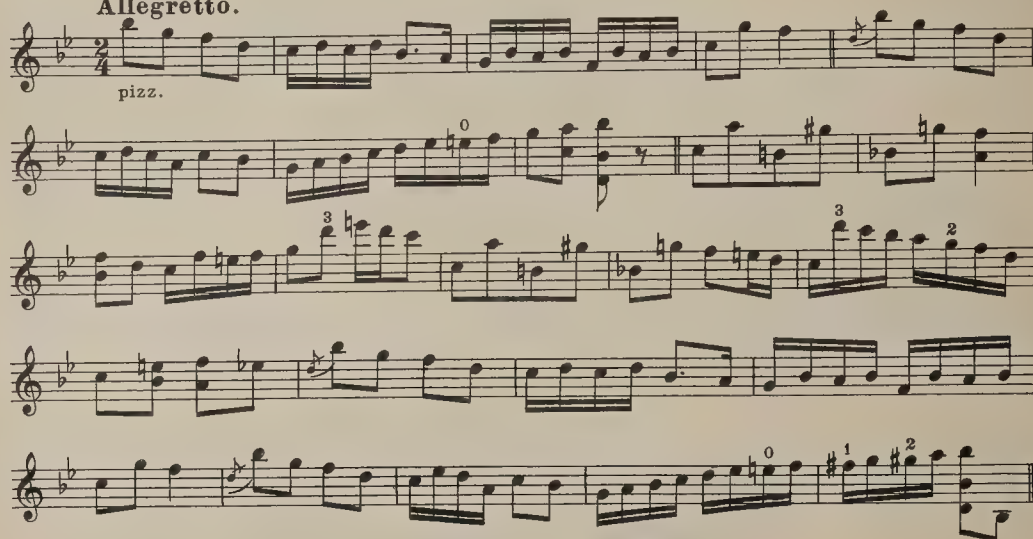
Sixth system: Continuation of the melody with slurs and fingering (0, 1, 2, 1, 2, 0, 1, 1, 3, 4, 1, 2, 4, 3).

Seventh system: Continuation of the melody with slurs and fingering (2, 4, 1, 4, 1, 2, 4, 0, 1, 0, 2, 2, 4, 2, 2). The piece ends with a *roll.* (rallentando) marking and a final chord with fingering (4, 1, 0, 3, 1, 0, 2, 4).

PIZZICATO

This effect is produced by plucking the string with the fleshy portion at the point of the first finger. The bow is held by the other three fingers against the palm of the hand, and the tip of the thumb presses against the end of the finger-board.

Allegretto.

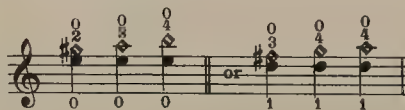


NATURAL HARMONICS

Produced by placing the finger very lightly on the written note



Artificial Harmonics are produced by pressing down one finger firmly and another lightly, either a major third, a perfect fourth, or a perfect fifth above it. The lower finger of course is pressed down firmly and the upper lightly. They can be produced anywhere, but are not very effective with the first finger above the fifth position except those with the fingers a fourth apart on the G string.



The effect of the first is two octaves above the upper note.
 etc. " " " " second " " " " lower "
 " " " " third " one octave " " upper "

MOTO PERPETUO

49

In this piece the quavers etc. with lines across have to be repeated up to their value in semiquavers.

Vivace.

Meno mosso. (a trifle less quick)

* Merely the first finger released from the bow will suffice to pluck a chord or even several if not in too rapid succession.

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The musical score is written for guitar in D major (two sharps). It consists of ten staves of music. The first three staves contain melodic lines with various fingerings (1, 2, 3) and a triplet. The fourth staff begins with a *pizz.* (pizzicato) instruction. The fifth and sixth staves continue the melodic development. The seventh and eighth staves feature a series of sixteenth-note runs. The ninth staff includes an *accel.* (accelerando) instruction. The tenth staff contains a series of chords and a final melodic phrase, with some notes marked with a 'V' (vibrato) and a '0' (natural).

MAJOR AND MINOR SCALES In Two Octaves

51

Each scale commences on the G string.

G Major.

W.B.

G Minor (Harmonic.)

G Minor (Melodic.)

A^b Major.

A^b Minor (Har.)

A^b Minor (Mel.)

A Major.

A Minor (Har.)

A Minor (Mel.)

From the scale of B^b, practise each scale commencing 2nd finger. (they can also be practised commencing 1st finger.)

B^b Major.

B^b Minor (Har.)

B^b Minor (Mel.)

* Repeat each scale and proceed at once to the following scale leaving out the semibreve at the end, which should be played when asked to play any scale singly. All scales should be memorized.

B Major.

B Minor (Har.)

B Minor (Mel.)

C Major.

C Minor (Har.)

C Minor (Mel.)

C# Major.

C# Minor (Har.)

C# Minor (Mel.)

D Major.

D Minor (Har.)

D Minor (Mel.)

This musical score displays diatonic scales for four major keys: B, C, C#, and D. Each key is represented by a three-staff system. The top staff of each system shows the major scale, the middle staff shows the harmonic minor scale, and the bottom staff shows the melodic minor scale. The scales are written in treble clef with a key signature of one sharp (F#) for B major and minor, and two sharps (F# and C#) for C# major and minor. The C major and minor scales are in a key signature of one flat (Bb). The scales are written in a continuous, flowing manner, with slurs indicating the sequence of notes. The page number 52 is visible in the top left corner.

E^b Major

E^b Minor (Har.)

E^b Minor (Mel.)

E Major

E Minor (Har.)

E Minor (Mel.)

F Major

F Minor (Har.)

F Minor (Mel.)

F[♯] Major.

F[♯] Minor (Har.)

F[♯] Minor (Mel.)

C flat Major (7 flats) has the same fingering as B Major (5 sharps) the two Keys being enharmonically the same. *

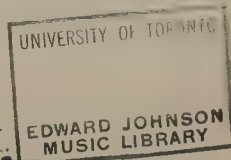
The same remarks apply to each of the following two keys:-

(D^b and C[♯] (major)
 (G^b and F[♯] (major)
 (D[♯] and E^b (minor)

The above scales should also be practised according to the following bowing:-

Pt.

* Acoustically there is a slight difference between two notes said to be enharmonically the same; but for practical purposes it will be safer for the student to conform to the tempered scale of the pianoforte, unless his ear is capable of detecting the niceties of more perfect intonation.



MAJOR AND MINOR CHORDS In Arpeggio

Practise this study throughout first with No. I, then with No. II, and finally with No. III bowing.

The musical score consists of 12 staves of music, each representing a different arpeggiated chord. The first staff is marked 'I' and '3', the second 'III' and 'always slurred', and the rest are marked with various fingering numbers (1-4) and positions (1st pos., 2nd pos.). The key signatures change from G major to Bb major, then to various minor keys, and finally back to G major. The music consists of arpeggiated chords played in a specific bowing pattern.

After making the repeat, play to the end of line and proceed to the end of page without break.

The two fingerings *above* the notes commence each line on the G string. It is better not to mix the fingerings, but after doing one fingering uniformly (from Bb Key) to the end of page, start again at Bb and then again at C (starting in first position). In playing any single arpeggio, conclude with the minim.

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